

3/1/74

SFA EYE



OPEN HOUSE CELEBRATION

The Art Institute will hold an Open House for members of the community and prospective students on Saturday, March 2 from 10-5. The Open House will provide an opportunity for people with an interest in SFAI to have a close look at what the school has to offer.

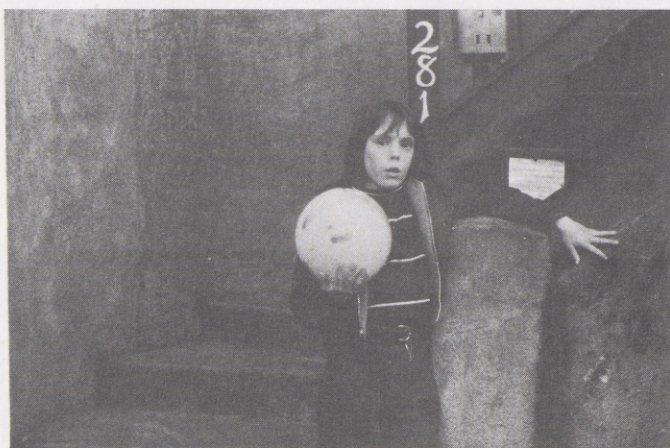
Three different shows will be running during the Open House: an exhibition of photographs by Joanne Leonard in the Rivera Gallery; a faculty ceramics show in the Walter; and masks by Horace Washington upstairs in the McBean.

In Studio 13 an area for prospective students will be set up to provide information on the school, its facilities, and the various types of art education provided by SFAI. Rance Haig will direct efforts in this area and all students working at school are invited to stop in and talk to new people interested in attending the school next year. Ninety-five percent of the SFAI student body are from outside the Bay Area, and the Open House will present an opportunity to attract more local high school students to the school.

A childrens' art workshop will be conducted throughout the day in Studio 14, and any students who like to work with children are asked to come in and lend a hand.



COVER - Etching by Sunao Ishii



H. McNeal

A program of films by faculty members and students will be shown during the day in the Lecture Hall. Canyon Cinema will coordinate the films to be shown.

The future of the Art Institute depends on its ability to attract new students and find new benefactors in the face of steeply rising costs. The continued survival of this school lies in the hands of the faculty and students who are willing to make an effort to bring new and talented students to SFAI. Open House presents just such an opportunity—plan to drop by.

EYE STAFF

The SFA Eye is a campus publication produced bi-monthly at the San Francisco Art Institute.

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Peter Seel

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FAME & FORTUNE

STUDENT WORK WANTED FOR THE EYE
BRING TO DIANE HARSH'S OFFICE

PHOTOGRAPHY

REVIEW

Three photo shows opened at the Art Institute the week of February 15. They were each remarkable to say the least. To mention that there is no comparison is gross understatement. The wide variety of display forces one to decide even what work should merit wall space.

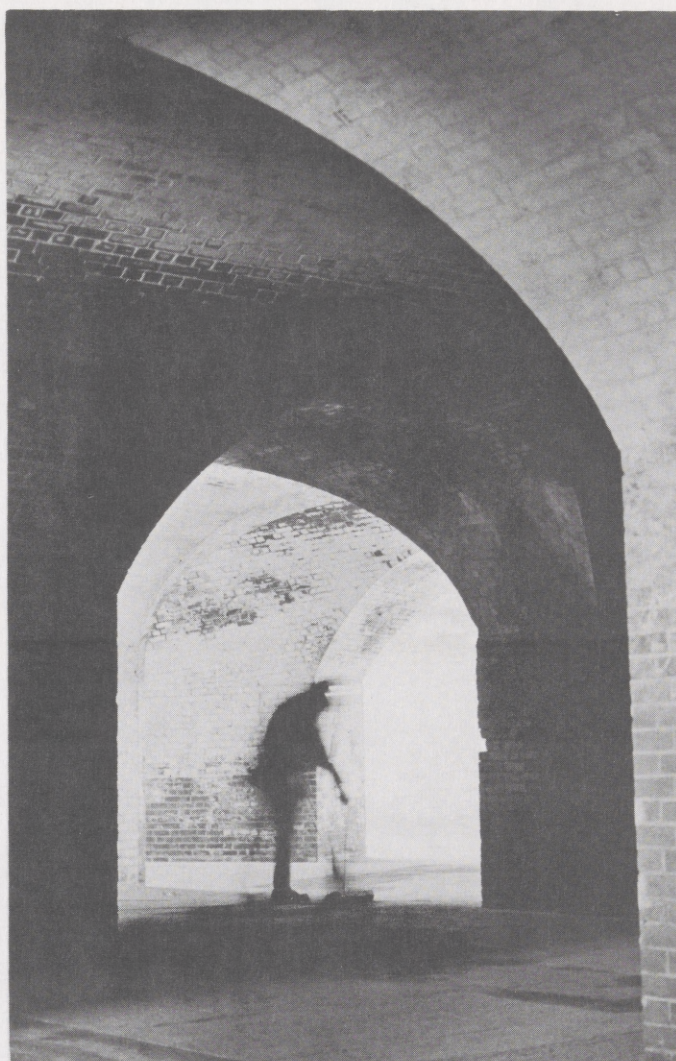
The majority of the photo-faculty members clearly show they don't know how to utilize valuable wall space. There are a few exceptions—Burchard, Wessell, and Dater make minimally adequate statements. Little salvation or satisfaction can be found for the remaining photo executors. It is impossible to understand the dichotomy between these teachers and their artistic attempts. Perhaps there is something to be said for the great teacher who is a lousy artist—but what if they aren't great teachers either? If a prospective student were to observe this thoughtless abysmal display, one would surely turn and run most expediently from the hallway gallery.

That Mercury-winged student would hopefully land in the Diego Rivera Gallery with color images by Massey, Mayhew, Shaw, and Levitan. Mayhew, Shaw, and Massey reveal the ultimate of limitless color with fascinating images. Shaw's portraits are captivating, Massey's images exquisite, and Mayhew's abstract light drawings entice one to remain just a bit longer. Did these students by the action of osmosis acquire every morsel of knowledge from their instructors—or are they merely wizardous artists in their own right? Do the students have something on the teachers? These photographs are well deserving of the study and cause to ponder they demand from every viewer.

And finally one wanders indifferently into the cafeteria where we find static snapshots by Michael Rosenblum. These autopia images are so homogeneous that they rate no more than a quick once-over. The print quality is the only saving grace. The photos seem to comprise a book, with glued-on captions which, in many cases run stiff competition with the images. All shot from basically two angles with a 28mm lens, there is little distinction between any of the images. If one is freaked over late-model nostalgia, they may be pleased here.

In final summation, one of the three shows seems to be a sure statement of real visual excitement with the others often exhibiting empty pointlessness.

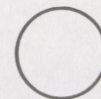
Sharon Golden



Sheldon Schwartzbaumer



ARICA OPEN HOUSE: An introductory evening at Arica Institute. Experiential work and discussion on contemporary techniques for meditation and greater awareness. 580 Market St., San Francisco. 986-8800. Every Wednesday, 7:30 pm. Admission free.



WHATDAFUCK IS SUC??

I mean what the fuck is suc. For a course credit I sit in the conference room every monday afternoon and argue over whether we should have a spring prom and what's with these fucking dogs shitting and pissing and fuck whether they shit on anyone's art says Chuck I gotta clean the shit up and chairman Dave says let's watch our language and Diane agrees and defends and shakes her head and we all feel bad for poor old dad and no one's even seen Max for days and the Haven and their prices and they're closed at night and they lock the fucking cafeteria and Daine says it's the plants and Dave says they arn't courteous and like an asshole I throw in my two cents and someone throws it back and I mean what the fuck is suc.

I mean this school is heading for the dogs ya know that doncha chum. I mean twelve more guards and twelve more doors locked after six and before cause its only begun and we all in here making art and trying to figure it out and get our acts together and we are getting our acts together but there's a danger in that too you know photographs are more than how ya did it and there's a fucking budget which cries Jesus Christ every time you try to see it and have you seen the Haven's menu—Yes Gladys, then we'll meet at the Art Institute for lunch. Oh yes, I hear you can walk right into the classrooms and hear what they talk about. Yes, Fred and Harry told me so, they went to see a drawing

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Jeffrey Hillier

STUDENT SHOWS



Winter/Spring 1974

DIEGO RIVERA GALLERY

- March 15: Larry White (film).
- April 1-12: Lovelace/Chambers (silkscreen).
- April 14-30: Congdon/Klep/Clough/Bereny (printmaking).
Rudnick (slides).
Giritlian/Zimmerman/Bell (film).
- July 1-15: Whitver/Delehanty (resin paintings).
Scolaro (sculpture).
- July 16-30: Knottenbelt (photography).
Laven/Hagemann/Keith/Kaizigi (mixed).
- August 1-14: Kauffman (sculpture).
Libovsky/Beuttler (painting).
- August 16-31: Ledley (performance).
Elisofon/Aulerich (painting/sculpture).
- September 6-30: Best/Sloss (painting/photography).

WHAT THE FUCK IS SUC?

class last week and the door was open . . . but they won't be and people will have to knock and how many times will you unlock the door for Jim Mitchell but it's all for the image folks gotta make a face lift ya know gotta get some money keep the old alma mater going but what about the price tag consumers of price tags a fucking photograph is more than how you fucking did it.

I mean fuck it, ya know. I mean so if this place goes to the dogs and sells uniforms and labels in the school store and we have more Women and more Groups and more Good work and Bad work and more talk and more art and more how'd ya do it and more better class mommies and daddies with the bucks cause they re impressed with the new catalogue and have you seen the new catalogue oh fuck and so what cause there'll always be some place else and I mean there always will until ya stop and this ain't where I'm gonna stop ya know what I mean so what the fuck.

S. Agetstein

HAPPENINGS

M. H. DE YOUNG MEMORIAL MUSEUM—Paintings and drawings by Leo Valledor. Paintings and drawings by Don Williams, through March. Australian Aboriginal Art, through March 24.

LEGION OF HONOR—Paintings by Claude Monet, and aquatints by Beth Van Hoesen, through March 17.

SFMA—Opening Tuesday: Max Beckman Graphics. Sculpture by Louise Nevelson through March 10. Photographs by Ron Stark and Phillip Trager, through March 10. "American Glass Now" through March 3.

UNIVERSITY ART MUSEUM—Prints by William Blake, through March 17. "Art of Northern North America", through April. Selected etchings by Rembrandt van Rijn, through March 24.

MICHAEL BOWEN—Etchings and paintings. Vorpall, 1168 Battery.

STEVEN CORTWRIGHT—Recent paintings. Hank Baum, One Embarcadero Center.

DAVID HANNAH—Paintings. Suzanne Saxe, 560 Sutter.

LOUISE NEVERSON—Graphics. ADI, 530 McAllister.

NORMAN STEIGELMEYER—Paintings. Karamanduca, 1843 Union, through March 6.

WILLIAM T. WILEY—New works. Hansen Fuller, 228 Grant, through Saturday.

CAPRICORN ASUNDER—Works by contemporary handweavers and fiber artists. 165 Grove.

JULIA MARGARET CAMERON—Fifty original prints. Stanford Museum, through March 10.

MARGARET BOURKE-WHITE—Retrospective. De Saisset, University of Santa Clara, through April.

CAFETERIA

- March 1-15: E. Munson (prints).
- March 15-30: Barbara Thompson (photography).
- April 1-15: S. Shapiro (pastels).
- April 15-30: Kagawa (works on paper).
- May 1-15: Porter/Hutter (photography).
- May 15-30: McInerney (casein).
- June 1-15: Adams (xerox).